

S-A-B Collection #1

Charles E. Clayton . arranger

PREFACE

It is with pleasure that I bring forth this collection of choral arrangements. All of them were written in connection with service as organist at a Salvation Army chapel and intended for their Songster Brigade (choral group). These settings are an extension of a volunteer commitment for which compensation is not desired, and are therefore being published directly to public domain. They are all settings of grand old songs of the Church; most familiar; a few, rare beauties, which deserve broader circulation in worship today.

I hold copyright on some of my own original works. Therefore the last thing I would want is to trespass on another's lawful rights. On every selection a composer is provided for the tune and an author is given for the hymn-poem. On most selections sourcing is provided to a pre-1923 song collection or hymnal. Most songs are sourced to a particular hymn-number of a particular hymnal or song book which is pre-1923 and therefore resides in public domain. These public-domain songbooks and hymnals are available on the Texts page of Internet Archive (www.archive.org), which is the source from which I downloaded them. Except for some of the anthem settings, all tunes and hymn-poems may be sourced to multiple pre-1923 public-domain sources. I will not knowingly trespass on another composer's lawful rights.

So now, this collection of SAB choral settings is let loose upon the world. It is desired that this collection uplift the spirit; and amplify public worship of He who is the Source of Liberty, the Author of Creation, the Father of not only the Christ, but the Father of us all.

Soli Deo Gloria
-11 December 2013-

It is emphasized that this collection
pass directly into the public domain.

⊗ published to public domain ⊗
December 2013

(Charles E. Clayton)

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41 - 45

ARISE MY SOUL ARISE

Tune: LENOX

LYRICS: Charles Wesley
TUNE: Lewis Edson - d. 1820
REScoreD: C. Clayton - 2013
For SAB a capella
94 in Canadian Methodist
Hymnal of 1917

mf-1) A - rise, my soul a - rise, Shake off 'your guilt - y fears; The
mp-2) Five bleed-ing wounds He bears, Re - ceived on Cal - va - ry; They
p=3) The Fa - ther hears Him pray, His dear an - noint - ed One: He
mf-4) My God is re - con - ciled. " His par - doning voice I - hear, He

Repeat louder on last verse

bleed - ing sac - ri - fice → in my be - half ap - pears; Be - fore the throne my
pour ef - fec - tual prayers, They strong - ly speak for me: "For - give him, O for -
can - not turn a - way → The pres - ence of His Son His spi - rit ans - wers
owns me for a child, I can no long - er fear; With con - Fi - dence I

sure - ty stands, Be - fore the throne my sure - ty stands, My name is writ - ten on His hands
give," they cry, "For - give him, O For - give, they cry, "Nor let that ran - somed sin - ner die!"
to the blood His spi - rit ans - wers to the blood and tells me I am born of God.
now draw nigh With con - Fi - dence. I now draw nigh and "Fa - ther, Ab - ba, Fa - ther" cry.

(2)

LYRICS: Rev. J. Oatman, Jr
TUNE: E.O. Excell
RECORDED: C. Clayton - 2013
#94 - Famous Gospel Hymns
Bible Institute Colportage - 1907

COUNT YOUR BLESSINGS!

Handwritten musical notation for the first system, featuring a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. A circled letter 'A' is placed above the first measure. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

mf- 1) WHEN UP - ON LIFE'S BIL - LOWS YOU ARE TEM - PEST TOSSED, WHEN YOU ARE DIS -
mp- 2) ARE YOU EV - ER BUR - DENED WITH A LOAD OF CARE? DOES THE CROSS SEEM
mf- 3) WHEN YOU LOOK AT OTH - ERS WITH THEIR LANDS AND GOLD, THINK THAT CHRIST HAS
p- 4) SO A - MID THE CON - Flict, WHETH - ER GREAT OR SMALL, DO NOT BE DIS -

Handwritten musical notation for the second system, featuring a bass clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. A circled letter 'B' is placed above the first measure. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

Handwritten musical notation for the third system, featuring a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. A circled letter 'C' is placed above the first measure. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

COUR - AGED THINK - ING ALL IS LOST, COUNT YOUR MA - NY BLESS - INGS, NAME THEM
HEAV - Y YOU ARE CALLED TO BEAR? COUNT YOUR MA - NY BLESS - INGS, EV - ERY
PRO - MISED YOU HIS WEALTH UN - TOLD; COUNT YOUR MA - NY BLESS - INGS, MON - EY
COUR - AGED GOD IS OV - ER ALL, COUNT YOUR MA - NY BLESS - INGS, AN - GELS
(last verse: cresc. to mp)

Handwritten musical notation for the fourth system, featuring a bass clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

Handwritten musical notation for the fifth system, featuring a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. A circled letter 'D' is placed above the first measure. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

ONE BY ONE, AND IT WILL SUR - PRISE YOU WHAT THE LORD HATH DONE,
DOUBT WILL FLY, AND YOU WILL BE SING - ING AS THE DAYS GO BY.
CAN - NOT BUY → YOUR RE - WARD IN HEAV - EN NOR YOUR HOME ON HIGH,
WILL AT - TEND; HELP AND COM - FORT GIVE YOU TO THE JOUR - NEY'S END,
(last verse: mf)

Handwritten musical notation for the sixth system, featuring a bass clef, key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff. The notation includes eighth and sixteenth notes, rests, and a sharp sign on the F line.

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Dotted line in Bass Cleff:
Alternate Baritone Line

(E) COUNT YOUR BLESS-INGS, NAME THEM ONE - BY - ONE;
(F) COUNT YOUR BLESS-INGS, SEE WHAT
(3)

(A) COUNT YOUR BLESS-INGS NAME THEM ONE BY ONE

(B) NAME THEM ONE BY ONE

COUNT YOUR BLESS-INGS

God HATH DONE; (G)

SEE WHAT GOD HATH DONE;

COUNT YOUR BLESS-INGS, NAME THEM ONE BY ONE;

SEE WHAT GOD HATH DONE;

(H)

1st, 2nd, & 3rd verse

Last verse

COUNT YOUR MA-NY BLES-SINGS SEE WHAT GOD HATH DONE! GOD HATH DONE!

4

FAITH OF OUR FATHERS

LYRICS + TUNE: Henri Hemy 1818-1888
RESCORED: C Clayton 2013
For SAB a capella

[A]

1) Faith of our Fa - thers!! liv - ing still
2) Faith of our Fa - thers!! we - will strive ->
3) Faith of our Fa - thers!! we - will love ->

[B]

In spite of dun - geon, Fire, - and sword; O how our hearts beat
To win all na - tions un - to thee; And through the truth that
Both Friend and foe in all our strife; And preach thee, too, as

(mp on last verse)

high - with joy When -eer we hear - that glo - rious word!
comes From God We all shall then be tru - ly Free.
love knows how By kind - ly words and vir - tuous life.

Dotted lines: alternate Baritone & Alto parts. MUST be used together

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On last verse, repeat from ② to end, more broadly

Faith of our fa - thers ho - ly Faith! We will be true to thee till death.

OPTIONAL ENDING: ANY OR ALL VERSES

We will be true to thee till death.

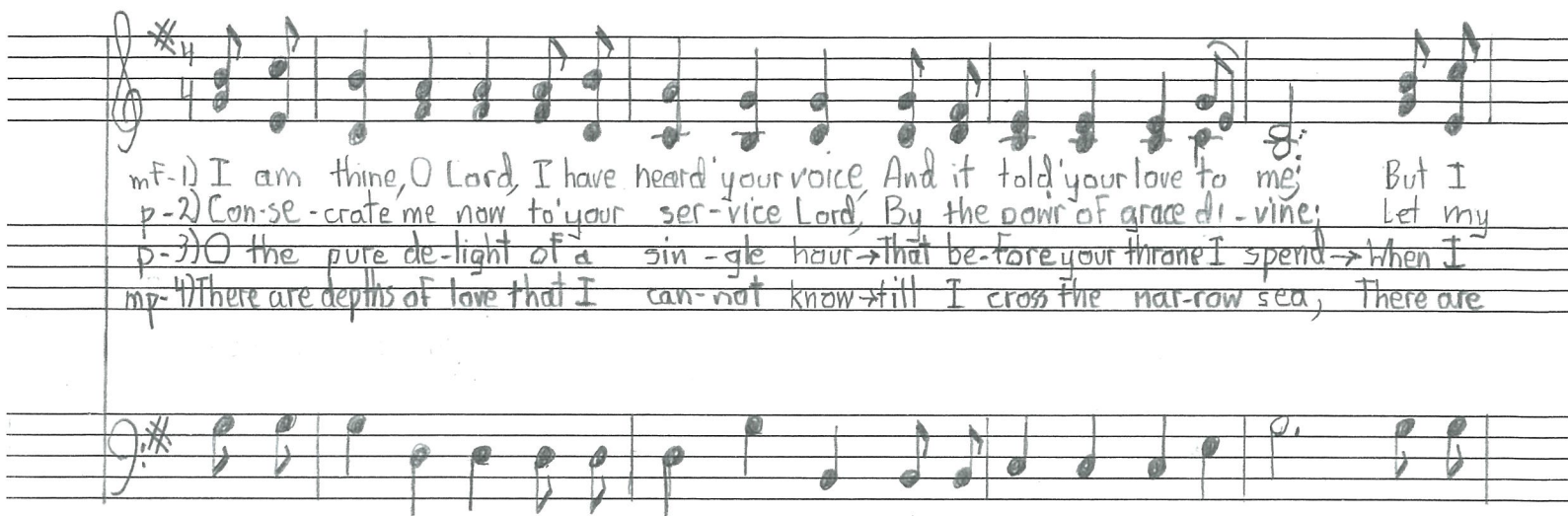
opt. split

6

I AM THINE O LORD

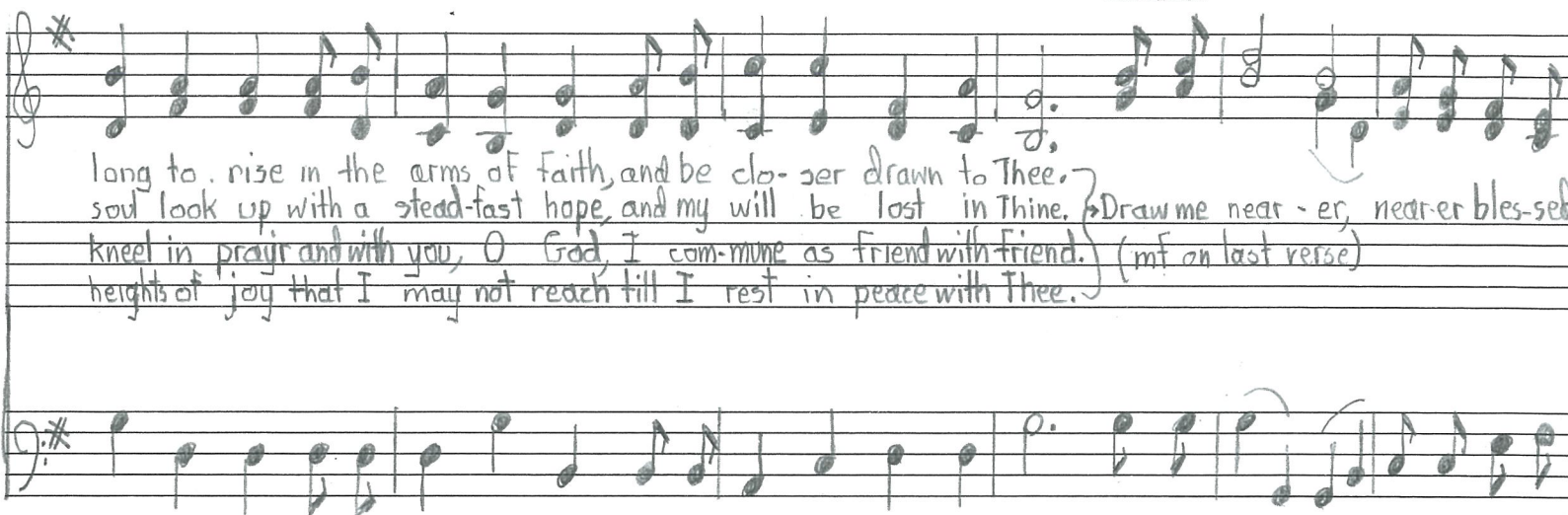
LYRICS: Fanny J. Crosby
TUNE: W. H. Doane
RESCORED: C. Clayton - 2013
for S.A.B. a capella

*295 in New songs of the Gospel
1-2-3 Combined - Hall Mack 1909



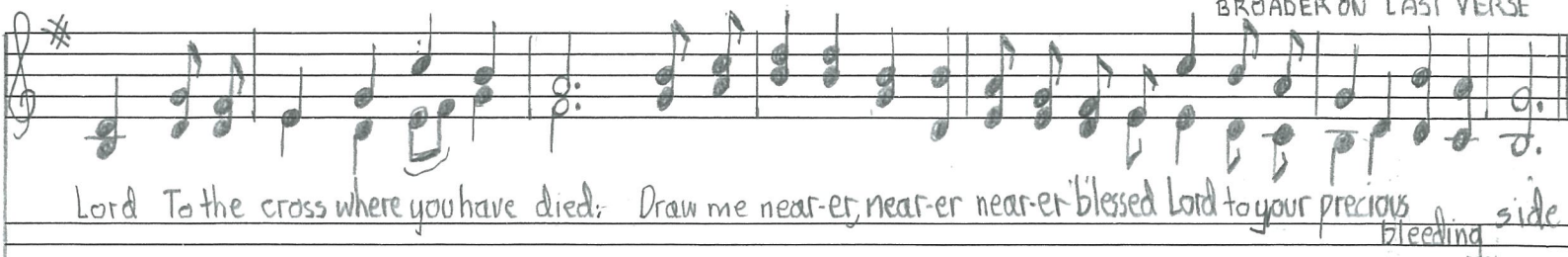
mf-1) I am thine, O Lord, I have heard your voice And it told your love to me; But I
p-2) Con-se-crate me now to your ser-vice Lord, By the pow'r of grace di-vine; Let my
p-3) O the pure de-light of a sin-gle hour that be-fore your throne I spend When I
mp-4) There are depths of love that I can-not know till I cross the nar-row sea, There are

CHORUS



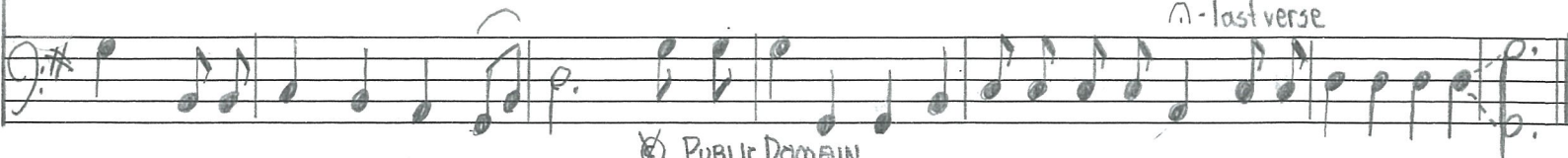
long to rise in the arms of Faith, and be clo-ser drawn to Thee.
soul look up with a stead-fast hope, and my will be lost in Thine. Draw me near-er, near-er bles-sed
kneel in pray'r and with you, O God, I com-mune as friend with friend. (mf on last verse)
heights of joy that I may not reach till I rest in peace with Thee.

last verse
BROADER ON LAST VERSE



Lord To the cross where you have died: Draw me near-er, near-er near-er 'blessed Lord to your precious bleeding side

last verse



LOVE DIVINE, ALL LOVE EXCELLING

LYRICS: Charles Wesley
TUNE: John Zundel
RESCORED: C. Clayton - 2013
#144 - Famous Gospel Hymns
BIBLE INSTITUTE COLPORTAGE - 1907

7

mf- 1) Love di-vine, all love ex-cell-ing Joy of heav'n to earth come down Fix in us Thy
mp 2) Come, Al-might-y to de-liv-er, Let us all Thy life re-ceive; Sud-den-ly re-
p- 3) Fin-ish, then, Thy new cre-a-tion; Pure and spot-less let us be; Let us see Thy

hum-ble dwell-ing All Thy Faith-ful mer-cies crown Je-sus Thou art all com-pas-sion Pure un-bound-ed
turn, and nev-er, Nev-er-more Thy tem-ples leave; Thee we would be al-ways bless-ing, Serve Thee as Thy
great sal-va-tion Per-fect-ly re-stored in Thee. Chang'd from glo-ry in-to glo-ry Till in heav'n we
(mp on 3rd verse)

love Thou art; Vis-it us with Thy sal-va-tion En-ter ev'-ry trem-bling heart
hosts a-bove, Pray and praise Thee with-out ceas-ing, Glo-ry in Thy per-fect love.
Take our place, Till we cast our crowns be-fore Thee, Lost in won-der, love, and praise.
(mf on 3rd verse) (F on last verse)
(ritard. on last verse)

8

MORE ABOUT JESUS

LYRICS: E.E. Hewitt
TUNE: Jonathan R. Sweeney
RESCORED: C. Clayton - 2013
for S.A.B. a capella
#169 in New Songs of the Gospel
1-2-3 Combined Hallmark 1909

mf-1) More a-bout Je-sus would I know, More of His grace to oth-ers show; More of his sav-ing
mp-2) More a-bout Je-sus let me learn, More of His ho-ly will dis-cern; Spi-rit of G-d, my
p-3) More a-bout Je-sus; in His word, Hold-ing com-mun-ion with my Lord; Hear-ing His voice in
mf-4) More a-bout Je-sus; on His throne, Rich-es in glo-ry all His own; More of His king-doms

3rd verse: a little slower

mf-5) More a-bout Je-sus; on His throne, Rich-es in glo-ry all His own; More of His king-doms

U-last verse ONLY, then a tempo

CHORUS

Full-ness see, More of his love who died for me.
tea-cher be, Show-ing the things of Christ to me. } More, more a-bout Je-sus, More, more a-bout
ev-ry line, Mak-ing each faith-ful say-ing mine.
sure in-crease, More of His com-ing Prince of Peace.

U-last verse ONLY, then a tempo

U-last verse

Je-sus More of His sav-ing Full-ness see More of His love who died for me

U-last verse

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Pub. 12-2013

MY FAITH LOOKS UP TO THEE

LYRICS: RAY PALMER
TUNE: LOWELL MASON
RESCORED: C CLAYTON-2013

(A)

Handwritten musical notation for section A, featuring a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

mf-1) MY FAITH LOOKS UP TO THEE, THOU LAMB OF CAL - VA - RY SAV - IOR DI -
mp-2) MAY THY RICH GRACE IM - PART - STRENGTH TO MY FAINT - ING HEART, MY ZEAL IN -
mf-3) WHILE LIFE'S DARK MAZE I TREAD - AND GRIEFS A - ROUND ME SPREAD, BE THOU MY

(B)

Handwritten musical notation for section B, featuring a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

1) VINE! NOW HEAR ME WHILE I PRAY, TAKE ALL MY GUILT A - WAY
2) SPIRE! AS THOU HAST DIED FOR ME, O WIDE MAY MY LOVE TO - THEE
3) GUIDE. BID DARK - NESS TURN TO DAY, SOR - ROW'S TEARS TO - WAY

(C) F on last verse

Handwritten musical notation for section C, featuring a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

1) O LET ME FROM THIS DAY BE WHOL - LY THINE!
2) PURE WARM AND CHANGE - LESS BE A LIV - ING FIRE!
3) NOR LET ME EV - ER STRAY FROM THEE A - SIDE.

MY JESUS I LOVE THEE

LYRICS: London Hymn Book
TUNE: A.J. Gordon
RESCORED: C. Clayton - 2013
For S.A.B. a cappella
*167 in New Songs of the Gospel
1-2-3 Combined-Hall Mack 1909

mf-1) MY JE - SUS I LOVE THEE I KNOW YOU ARE MINE, FOR YOU ALL THE FOL - LIES OF
mp-2) I LOVE YOU BE - CAUSE YOU HAVE FIRST LOV - ED ME → AND PUR - CHASED MY PAR - DON ON
p-3) I WILL LOVE YOU IN LIFE, I WILL LOVE YOU IN DEATH, AND PRAISE YOU AS LONG AS YOU
mf-4) IN MAN - SIONS OF GLO - RY AND END - LESS DE - LIGHT → I'LL EV - ER A - DORE YOU IN

SIN I RE - SIGN. MY GRA - CIOUS RE - DEEM - ER, MY SAV - IOUR ART THOU, IF
CAL - VA - RY'S TREE, I LOVE YOU, FOR WEAR - ING THE THORNS ON YOUR BROW, IF
LEND ME MY BREATH, AND SAY WHEN DEATH'S COLD - NESS LIES HEA - VY ON MY BROW, IF
HEAV - EN SO BRIGHT, I'LL SING WITH THE GLIT - TER - ING CROWN ON MY BROW, IF

EV - ER I LOVED YOU, MY JE - SUS, 'TIS NOW.

* Optional part
for deep bass.

1 - Tree of life
2 - the death - dew

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Pub. 12-2013

NEARER MY GOD TO THEE

V.1&2: SARAH F ADAMS
V.3: HERVEY D GANSE
TUNE: LOWELL MASON
RESCORED: C. CLAYTON - 2013

11

(A)

(B)

mf-1) NEAR-ER, MY GOD TO THEE, NEAR-ER TO THEE! E'EN THOUGHT IT BE A CROSS
mp-2) THOUGH LIKE THE WAR-DER-ER, THE SUN GONE DOWN, DARK-NESS BE O-VER ME

mf-3) NEAR-ER MY LORD TO THEE NEAR-ER TO THEE! WHO TO THE CROSS DID COME,

(C)

1) THAT — RAIS-ETH ME, STILL ALL MY SONG SHALL BE, NEAR-ER, MY GOD TO THEE.
2) MY — REST A STONE, YET IN MY DREAMS I'D BE, NEAR-ER, MY GOD TO THEE.

3) DY — ING FOR ME! STRONG THEN MY WILL-ING FEET, HOLD ME IN SER-VICE SWEET.

(D) mp-3rd v.

p & slower-3rd v.

NEAR-ER, MY GOD, TO THEE, NEAR — ER TO THEE!

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Pub. 12-2013

THE KING SHALL COME

TUNE: ST. PETER

LYRICS: John Brownlee 1859-1925
TUNE: Alexander Reinagle - 1836
RESCORED: C. Clayton 2013
For SAB a capella

Handwritten musical notation for Soprano (S) and Alto (A) parts. The key signature is one sharp (F#) and the time signature is 4/4. A box labeled 'A' is above the first measure.

mf-1) THE KING SHALL COME WHEN MORN-ING DAWNS AND LIGHT TRI-UM-PHANT BREAKS, WHEN
P-2) NOT AS OF OLD A LIT-TLE CHILD TO BEAR AND FIGHT AND DIE, BUT
F-5) THE KING WILL COME WHEN MORN-ING DAWNS AND LIGHT AND BEAU-TY BRINGS. HAIL,

Handwritten musical notation for Bass (B) part. The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical notation for Soprano (S) part. A box labeled 'B' is above the first measure. The key signature is one sharp (F#) and the time signature is 4/4.

BEAU-TY GILDS THE EAST-ERN HILLS AND LIFE IN JOY A-WAKES.
CROWN'D WITH GLO-RY LIKE THE SUN THAT LIGHTS THE MORN-ING SKY.
CHRIST THE LORD! ALL CHRIST-ANS PRAY: COME QUICK-LY, KING OF KINGS.

HEADS UP! FINE AFTER
ALTO ABOVE V-5
SOPRANO

BARITONE MELODY

mp-3) OH,
mf-4) OH,

Handwritten musical notation for Bass (B) part. The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical notation for Soprano (S) and Alto (A) parts. The key signature is one sharp (F#) and the time signature is 4/4.

BRIGHT-ER THAN THE RISE-ING MORN WHEN CHRIST VIC-TOR-IOUS, ROSE- AND THE
BRIGHT-ER THAN THE GLO-RIOUS MORN SHALL DRAW UP-ON OUR RACE,

Handwritten musical notation for Alto (A) part. The key signature is one sharp (F#) and the time signature is 4/4.

LEFT THE LONE-LY PLACE OF DEATH DE-SPITE THE RAGE OF FOES.
DAY WHEN CHRIST IN SPLEN-DOR COMES AND WE SHALL VIEW HIS FACE.

- ① TO
- ② CROWN'D
- ③ YOUR PEOPLE
- ④ LONESOME

ⓧ PUBLIC DOMAIN
Pub. 12-2013

THE SOLID ROCK

LYRICS: Edward Mote (13)
TUNE: William Bradbury
RESCORED: C. Clayton 2013
For S.A.B. a capella
#273 in New Songs of the Gospel
1-2-3 Combined - Hallmark 1909

(A)

mf-1) MY HOPE IS BUILT ON NO-THING LESS THAN JE-SUS BLOOD AND RIGHT-EOUS-NESS; I
mp-2) WHEN DARK-NESS VEILS HIS LOVE-LY FACE → I REST ON HIS UN-CHANG-ING GRACE; IN
mp-3) HIS OATH, HIS CO-VE-NANT, HIS BLOOD, SUP-PORT ME IN THE WHELM-ING FLOOD; WHEN
F-4) WHEN HE SHALL COME WITH TRUM-PET SOUND → O MAY I THEN IN HIM BE FOUND; DRESS'D

CHORUS

DARE NOT TRUST THE SWEET-EST FRAME, BUT WHOL-LY LEAN ON JE-SUS NAME.
EV'-RY HIGH AND STORM-Y GALE, MY AN-CHOR HOLDS WITH-IN THE VEIL. → ON
ALL-A-ROUND MY SOUL GIVES WAY, HE THEN IS ALL MY HOPE AND STAY.
IN HIS RIGHT-EOUS-NESS A-LONE, FAULT-LESS TO STAND BE-FORE HIS THRONE!

4th verse: mf

CHRIST THE SO-LID ROCK I STAND ALL O-TH-ER GROUND IS SINK-ING SAND, ALL OTHER GROUND IS SINK-ING SAND

3rd verse should be slower until
the Δ then a tempo. This allows
the punctuation to be observed

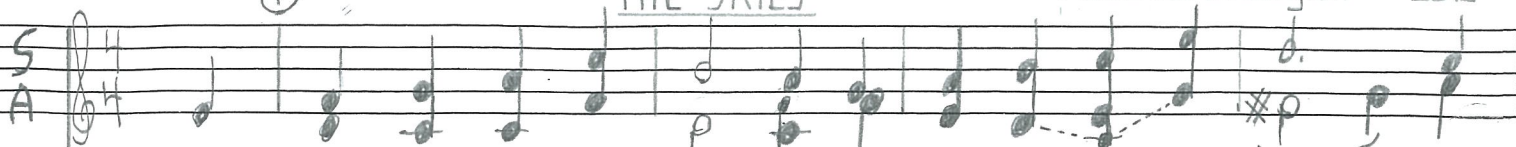
After last verse
CHORUS may be
repeated

14

WHEN MORNING GILDS THE SKIES

LYRICS: Anonymous
TUNE: Sir Joseph Barnby 1838-1896
RESCORED: C. Clayton - 2013

1

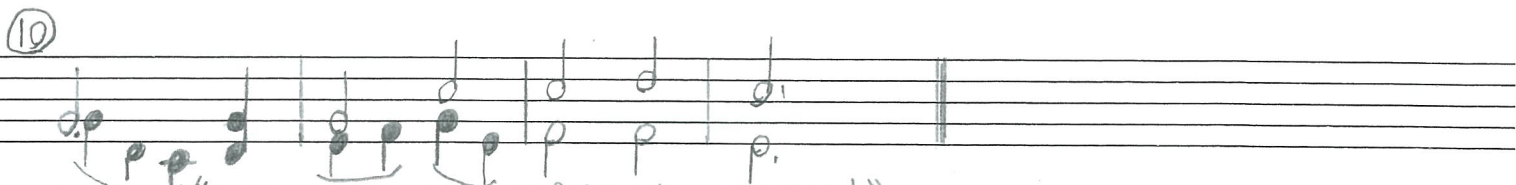
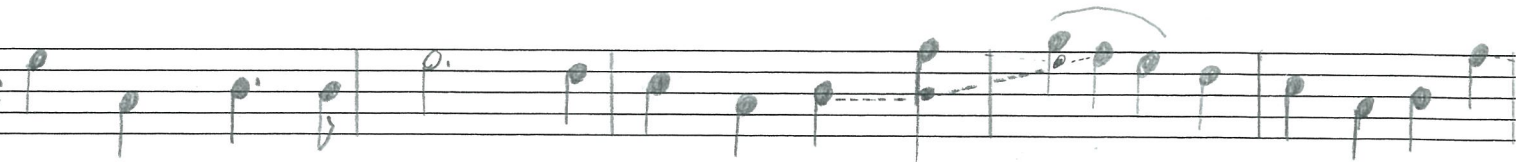


mf- 1) WHEN MOR - NING GILDS THE SKIES, MY HEART A - WAK - ING CRIES, "MAY"
p- 2) WHEN SLEEP MY HEART DE - NIES, MY SI - LENT SPI - RIT SIGHTS, "MAY"
mp- 3) IN HEAVNS E - TER - NAL BLISS -> THE LOVE - LIEST STRAIN IS THIS, "MAY"
f- 4) LET EARTH'S WIDE CIR - CLE ROUND EACH VOICE MAKE JOY - FUL SOUND "MAY"

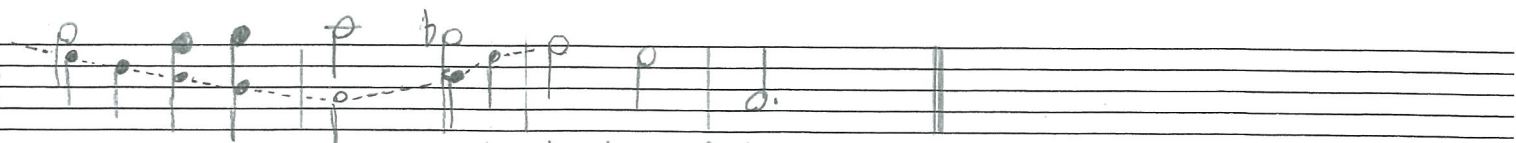
must use BOTH alternate parts



JE - SUS CHRIST BE PRAISED! A - LIKE AT WORK AND PRAYER -> TO JE - SUS I RE -
JE - SUS CHRIST BE PRAISED! WHEN E - VIL THOUGHTS MO - LEST, WITH THIS I SHIELD MY
JE - SUS CHRIST BE PRAISED! THE POWERS OF DARK - NESS FEAR -> WHEN THIS SWEET CHANT THEY
JE - SUS CHRIST BE PRAISED! LET AIR AND SEA AND EKY, FROM DEPTH TO HEIGHT, RE -



PAIR; "MAY JE - SUS CHRIST BE PRAISED!"
BREAST; "MAY JE - SUS CHRIST BE PRAISED!"
HEAR; "MAY JE - SUS CHRIST BE PRAISED!"
PLY; "MAY JE - SUS CHRIST BE PRAISED!"



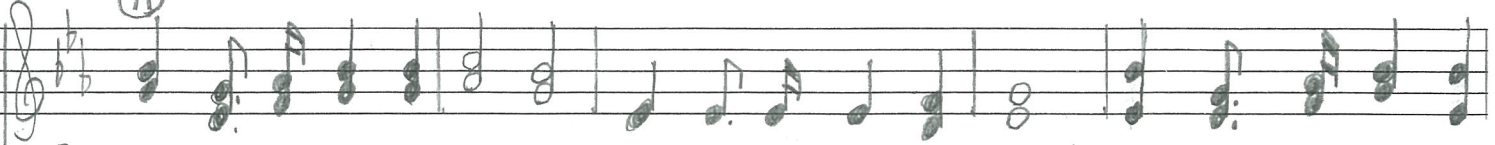
1) When sleep her balm denies
2) In joyful notes resound

WORK, FOR THE NIGHT IS COMING

LYRICS: Sidney Dyer (15)
TUNE: Lowell Mason
RESCORED: C. Clayton-2013
For SAB a cappella

99-New Songs of the Gospel
1-2-3 Combined-Hallmark 1909

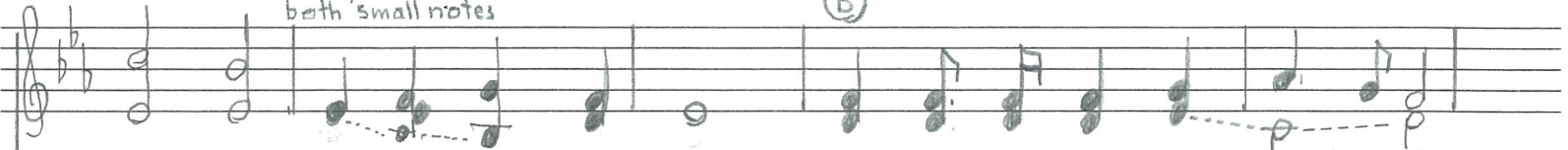
(A)



mf- 1) WORK, FOR THE NIGHT IS COM-ING, WORK THRU THE MORN-ING HOURS; WORK WHILE THE DEW IS
mp- 2) WORK, FOR THE NIGHT IS COM-ING, WORK THRU THE SUN- NY NOON; FILL' BRIGHT-EST HOURS WITH
mf- 3) WORK, FOR THE NIGHT IS COM-ING, UN- DER THE SUN-SET SKIES; WHILE THEIR BRIGHT TINTS ARE

alt. part: Use
both small notes

(B)

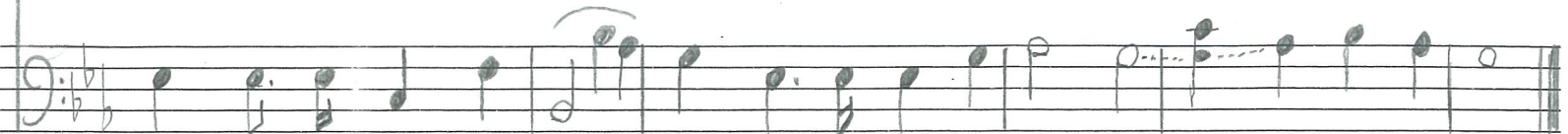


SPARK- LING, WORK 'MID SPRING- ING FLOWERS; WORK, WHEN THE DAY GROWS BRIGHT- ER,
LA - BOR, REST COMES SURE AND SOON. GIVE EV -'RY FLY -ING MIN - UTE-
GLOW -ING, WORK FOR DAY -LIGHT FLIES. WORK TILL THE LAST BEAM FAD - ETH,

alt. part



WORK IN THE GLOW -ING SUN; WORK, FOR THE NIGHT IS COM-ING, WHEN MAN'S WORK IS DONE.
SOME-THING TO KEEP IN STORE: WORK, FOR THE NIGHT IS COM-ING, WHEN 'WE WORK NO MORE.
FAD -ING TO SHINE NO MORE. WORK WHILE THE NIGHT IS DARK-NING, WHEN³ OUR WORK IS DONE.



1) man works 3) man's work
2) faded
PUBLIC DOMAIN
Pub. 12-1213

(16)

AWAY IN A MANGER

LYRICS: Unknown
TUNE: James Murray 1887
RESCORED: C. Clayton
2013 for SAB-A Capella

(A)

OPT. CHORDS: G

C

G

(B)

D7 No 3rd

1) A - WAY IN A MAN-GER, NO CRIB FOR A BED, THE LIT - TLE LORD JE - SUS LAID
2) THE CAT - TLE ARE LOW - ING, THE BA - BY A - WAKES, BUT LIT - TLE LORD JE - SUS NO
3) BE NEAR ME, LORD JE - SUS, I ASK THEE TO STAY CLOSE BY ME FOR - EV - ER, AND

B

(C)

G

G

C

G

DOWN HIS SWEET HEAD, THE STARS IN THE SKY — LOOKED DOWN WHERE HE LAY THE
CRY - ING HE MAKES; I LOVE THEE, LORD JE - SUS, LOOK DOWN FROM THE SKY AND
LOVE ME, I PRAY; BLESS ALL THE DEAR CHILDREN IN THY TEN - DER CARE, AND

(D)

D7

G

D

Em

Am

D7

G

LIT - TLE LORD JE - SUS A - SLEEP ON THE HAY —
STAY BY MY CRA - DLE TILL MORN - ING IS, NIGH —
FIT US FOR HEA - VEN TO LIVE WITH YOU THERE —

OPTIONAL CHORDS:

- Guitars
- Keyboard plays chords or doubles voice parts

(A) - (D) - Rehearsal marks

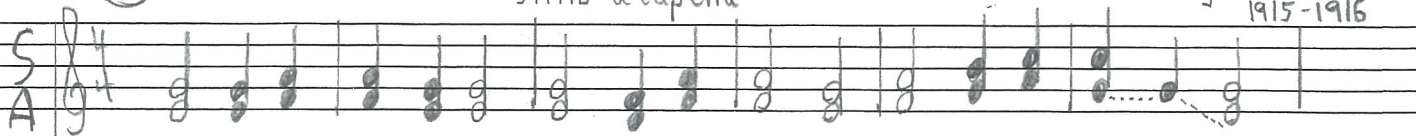
1 - Orig: "Thee"

CHRIST AROSE

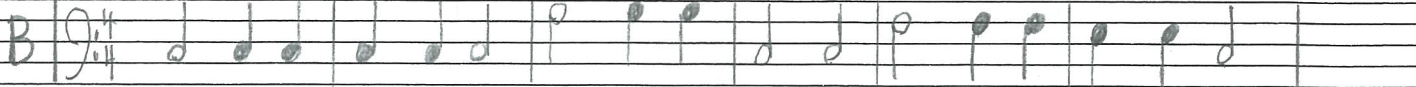
S.A.B. a capella

LYRICS & TUNE: Robert Lowry (17)
 RESCORED: C. Clanton - 2013
 * 321 - Great Revival Hymns - Rochester
 1915-1916

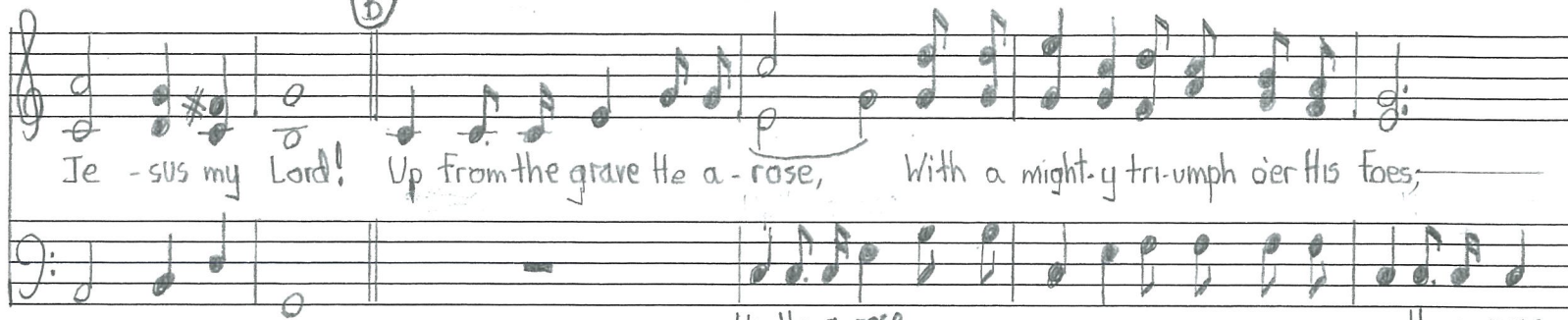
(A)



1) Low in the grave He lay, Je - sus my Sav - ior! Wait - ing the com - ing day,
 2) Vain - ly they watch His bed, Je - sus my Sav - ior! Vain - ly they seal the dead,
 3) Death can - not keep his prey, Je - sus my Sav - ior! He tore the bars a - way,



(B)

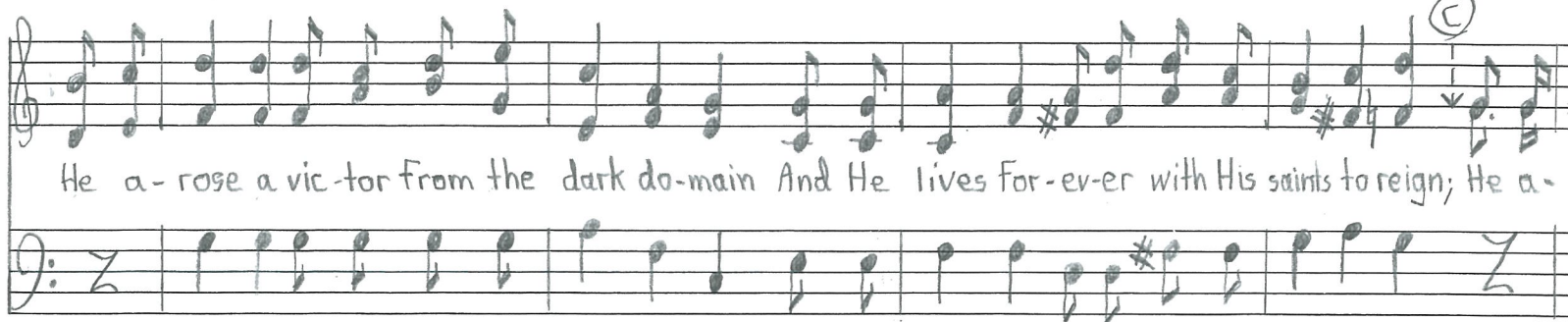


Je - sus my Lord! Up From the grave He a - rose, With a might - y tri - umph o'er His Foes,

Up He a - rose,

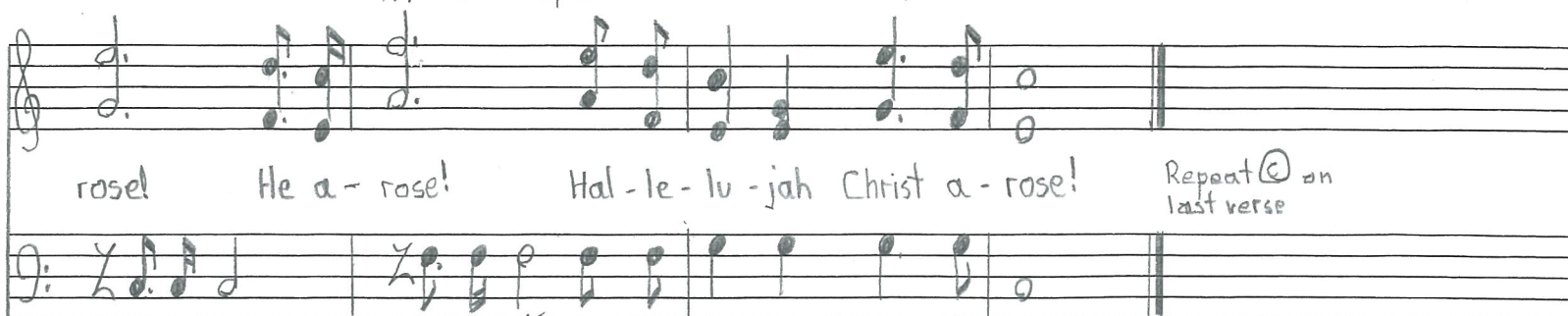
He a - rose

(C)



He a - rose a vic - tor From the dark do - main And He lives For - ev - er with His saints to reign; He a -

ONLY on repeat



rose!

He a - rose!

Hal - le - lu - jah Christ a - rose!

Repeat (C) on last verse

He a - rose

He a - rose

ONLY on repeat

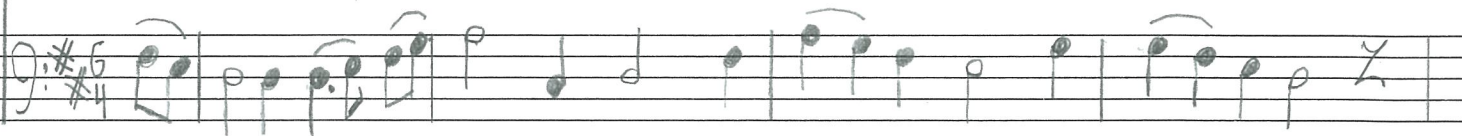
JUST AS I AM

LYRICS: Charlotte Elliott
 TUNE: William B. Bradbury
 RESCORED: C. Clayton - 2013
 For S.A.B. a capella
 *160 In Famous Gospel Hymns
 Bible Institute Colportage - 1907

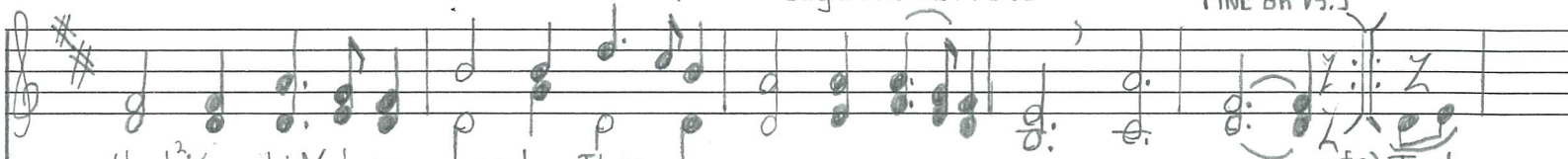


mf. 1) Just as I am, with-out one plea, But that Your blood was shed for me, And
 mp. 2) Just as I am and wait-ing not -> To rid my soul of one dark blot, To
 mf. 5) Just as I am Your love un-known -> Has bro-ken ev-'ry bar-rier down, Now

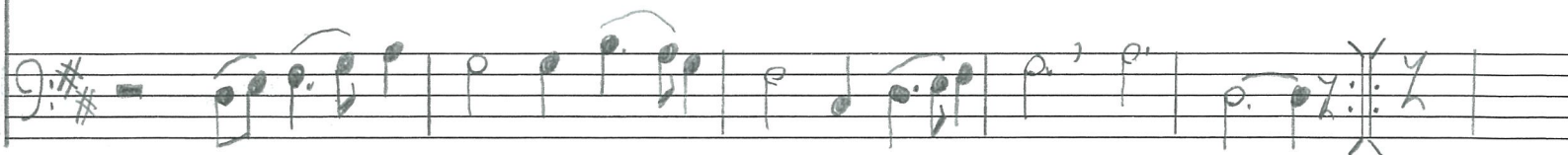
v. 5 F



slight rit. last verse

Repeat for Vs. 2
FINE on Vs. 5

that² You bid'st me come to Thee
² You whose blood can cleanse each spot, } O Lamb of God I come! I come!
 to be³ Yours, yes, Yours a-lone

mf. 3) Just
mp. 4) Justv. 4 a
little slower

ALL Women S & A split



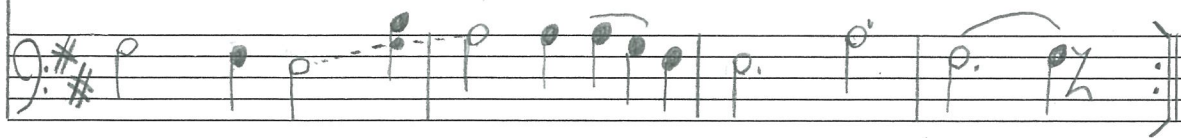
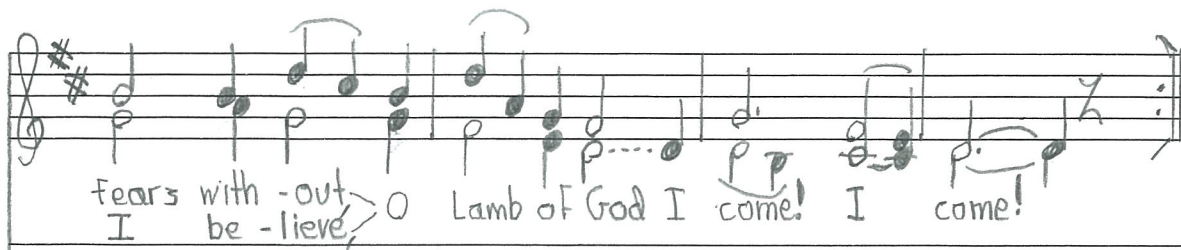
as I am, tho' toss'd a-bout -> with ma-ny a con-flict, ma-ny a doubt, Fight-ings with-in and
 as I am you will re-ceive will wel-come, par-don, cleanse, re-lieve, Be-cause your pro-mise

(observe the punctuation)



Ⓢ PUBLIC DOMAIN
 Pub. 12-2013

1 - Thy 3 - Thine
 2 - Thou



O COME AND MOURN

(Tune: St. Cross)

LYRICS: F. W. Faber
TUNE: John B. Dykes
RESCORED: C. Clayton - 2013
for SAB a cappella
#105 - Episcopal (Anglican) Hymnal
of 1892

&

(A)

mp-1) O come and mourn with me a - while; And tar - ry here the Cross be-
P-2) Have we no tears to shed For Him, While ²all who watch Him bleed, de-
4) O - love of God! O sin - of man! In this dread act your strength is

v.4-f

TO CODA
AFTER V.4

⊕

unison — parts

(B)

side; O come, to - geth - er → let us mourn: Je - sus, our Lord, is cru - ci - fied.
ride? O look how pa - tient - ly He hangs; Je - sus, our Lord, is cru - ci - fied.
tried: And vic - to - ry → re - mains with love;

v.4 - mf

(C)

3) Seven times He spoke, seven words of love; And all three hours His si - lence cried → For

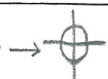
2 - soldiers scoff and Jews deride

(D)

(21)

mer-cy on the souls of men; Je-sus, our Lord, is cru-ci-fied.

AFTER
V.4



mp pp ritard

For³ You, our Lord, are cru-ci-fied!

V

3-Thou

O PERFECT LIFE OF LOVE

Lyrics: Henry W. Baker
Tune: William H. Monk
#155 in Methodist Episcopal
Hymnal of 1905
Rescored: C. Clayton 2013
for SAB a capella

(A)

P-1) O per - fect life of love! All, all is fin - ished now; All
mp-2) No work is left un - done → Of all the Fath - er - willed; His
mf 5) In per - fect love he dies; For me he dies, For me; O

mp
v.5(mf)
v.5To Coda Φ AFTER
v.5

(B)

that He left his throne a - bove To do for us be - low.
toil, his sor - rows, one by one, The - scrip - ture have ful - Filled. mf-3) No
all a - ton - ing Sac - ri - fice, I cling by Faith to thee. p-4) And

(v.5f) v.5 - slight ritard.

Opt. split

pain that we can share → But he has Felt its smart; All forms of hu - man
on his thorn-crowned head, And on his sin - less soul, Our sins in all their

Del Signo & after V.4

grief and care Have pierced that ten - der heart.
guilt - were laid That he - might make us whole.

⊕

p-6) Yet work, O Lord, in me, As thou for me has wrought; And let my love the

ans - wer be - to grace thy love has brought A - men

pp $\longleftrightarrow$ mp

Opt. split

(24)

SONGS OF THANKFULNESS AND PRAISE

TUNE: ST. GEORGE'S WINDSOR

LYRICS: Christopher Wordsworth

TUNE: George J. Elvey

sourced: 1892 Anglican Hymnal

RESCORED: C. Clayton - 2013

For SAB a cappella

A

B

mf- 1) SONGS OF THANK-FUL-NESS AND PRAISE, JE-SUS, LORD TO YOU WE RAISE; MAN-I-FEST-ED
 mf- 2) MAN-I-FEST AT JOR-DAN'S STREAM, PROPH-ET, PRIEST, AND KING SU-PREME; AND AT CA-NA
 p- 4) GRANT US GRACE TO SEE YOU, LORD, PRES-ENT IN YOUR HO-LY WORD; GRACE TO IM-I-

C

BY THE STAR TO THE SA-GES FROM A -FAR, BRANCH OF ROY-AL DA-VID'S STEM IN YOUR
 WED-DING GUEST IN YOUR GOD-HEAD MAN-I-FEST! MAN-I-FEST IN POW'R DI-VINE, CHANG-ING
 TASTE YOU NOW AND BE PURE, PLEASE TEACH US HOW; THAT WE MIGHT BE-COME LIKE YOU → SOUL AND

V.4 - mp

D

BIRTH AT BETH-LE-HEM: AN-THENS BE TO YOU AD-DRESSED, GOD IN FLESH MADE MAN-I-FEST.
 WA-TER IN-TO WINE; AN-THENS BE TO YOU AD-DRESSED,
 CHA-RAC-TER MAKE NEW AND WE PRAISE YOU, EV-ER BLEST,

V.4 - mf

V.4 - f

"Thee and Thou" changed to "You"
 ① Orig: that we might become like Thee
 At Thy great epiphany
 2) orig: "may"

E Melody in Baritone
DON'T DROWN OUT

F melody in Alto
DON'T DROWN OUT

mp-3) MAN-I-FEST IN MAK-ING WHOLE → PAL-SIED LIMBS AND FAINT-ING SOUL; MAN-I-FEST IN VAL-IANT FIGHT,

③ QUELL-ING ALL OF SAT-AN'S MIGHT; MAN-I-FEST IN GRA-CIOUS WILL, AL-WAYS BRING-ING GOOD FROM ILL;

mf AN-THEMS BE TO YOU AD-DRESSED, GOD IN FLESH MADE MAN-I-FEST.

OPTIONAL ENDING: This Verse

mf AN-THEMS BE TO YOU AD-DRESSED, GOD IN FLESH MADE MAN-I-FEST.

3) Orig: the devil's might

WHEN I SURVEY

TUNE: HAMBURG

LYRICS: Isaac Watts
TUNE: Lowell Mason-1824
sourced: Anglican Hymnal-1892

RESCORED: C. Clayton 2013

for SAB a capella

(A)

mp. 1) WHEN I SUR-VEY THE WON-DROUS CROSS → ON WHICH THE PRINCE OF
p. 2) FOR-BID IT, LORD, THAT I SHOULD BOAST → SAVE IN THE CROSS OF
1) WERE THE WHOLE REALM OF NA-TURE MINE, THAT WERE AN OFF-ERING

dotted line: alt. Baritone line

(B)

GLO-RI-Y DIED, MY RICH-EST GAIN I COUNT BUT LOSS, AND POUR CON-
CHRIST MY GOD; ALL THE VAIN THINGS THAT CHARM ME most, I SAC-RI-
FAR TOO SMALL; LOVE SO A MAZ-ING, SO DI-VINE, DE-MANDS MY

dotted line: alt. Baritone line

After V. 2
Go onto C

TEMPT ON ALL MY PRIDE;
FICE THEM TO HIS BLOOD;
SOUL, MY LIFE, MY ALL.

③ louder-mf
freer tempo

remember the punctuation

mf



3) SEE FROM HIS HEAD, HIS HANDS, HIS FEET, SOR - ROW AND LOVE FLOW MING - LING

p

④ mf

mf

mp

DOWN; DID E'ER SUCH LOVE AND SOR - ROW MEET OR THORNS COM - POSE SO

(Back to ③
for last verse)

RICH A CROWN.

28

INTRODUCTION

ALL WILL BE RIGHT

LYRICS: Jennie Ree
TUNE: Rev. B. D. Ackley
ANTHEM SETTING: C. Clayton-2013

ORGAN
PREFERRED

(A)

1) Temp-ted and tried, en-cumbered with care,
2) Bro-ken with sor-row tho' you may be,

Un-der the cross that is heav-y to
Don't think that God is un-mind-ful of

(B) ⁵ + A

Add men on top part

bear, thee; Nev-er a mo-ment yield to des-pair, → God rules the world and all will be
With clear-er eye some day you shall see,

#76 - Great Revival Hymns #2
Rodeheaver Co. 1915/1916
No collection © date
Original hymn © 1913

☒ PUBLIC DOMAIN
Pub. 12-2013

ALL WILL BE RIGHT -2

29

slight.
ritard.

(C)

right

All will be right,

all will be right,

Trust Him and see →

Al-might-y is He.

slight
ritard

mf
a tempo

mp

(D)

To $\oplus$ on 3rd time

after V.2 go to page 3

All will be right,

all will be right,

God rules the world

and all will be right

mp

mf 2nd time
ONLY

30

ALL WILL BE RIGHT-3

(E)

3) Strength may for-sake you, foes may a-larm, Fear not, the Fa-ther will shield you from

Section (E) is scored for voices a capella but discreet organ accompaniment may be added

mp

IF NECESSARY

ORGAN WILL	PLAY VOICE	PARTS IN THAT	CASE
	NO PEDAL		

mf

(F)

TO Letter (C)-p.2
slight rit.

harm; Trust in His might, and lean on His arm, God rules the world, and all will be right.

mp mf

f

ALL WILL BE RIGHT - 4

31

Handwritten musical score for "The Lord's Prayer" in B-flat major, 4/4 time. The score is written on three systems of staves. The first system includes a treble and bass staff with lyrics "all will be right" and "God rules the world, and ALL WILL BE RIGHT!". The second system continues the melody and accompaniment. The score features various musical notations including notes, rests, and dynamic markings like "F" and "FF*". A tempo marking "mod.to" is present at the beginning.

* if possible

SANCTUS

LYRICS: Johann Neumann 1774-1849
 MUSIC: Franz Schubert 1797-1828
 RECORDED: C. Clayton 2013
 For S-A-B with Organ

LYRICS ADAPTED: C. Clayton

CHOIR

HO - LY, HO - LY, HO - LY, YOU MOST HO - LY LORD — HO - LY, HO - LY,

ORGAN

HO - LY, HO - LY IS YOUR WORD — 1) YOU HAVE NO BE - GIN - NING
 2) END - LESS LOVE AND POW - ER,

Handwritten musical score for Sanctus, featuring Soprano (S), Alto (A), Bass (B), and Organ parts. The score includes dynamic markings (pp, fp, mf, f) and articulation (accents). The lyrics are: HO - LY, HO - LY, HO - LY, YOU MOST HO - LY LORD — HO - LY, HO - LY, HO - LY IS YOUR WORD — 1) YOU HAVE NO BE - GIN - NING 2) END - LESS LOVE AND POW - ER,.

SCHUBERT'S SANCTUS - p.2

33

mf ————— D PP ————— Fp

YOU, OUR LORD MOST HIGH; FA - THER WITH - OUT END - ING;
SAV - ING, GRA - CIOUS WORD; HO - LY, MIGHT - Y FA - THER,

FAR BE - YOND THE SKY;
HO - LY YOU ARE LORD.

The organ score duplicates Schubert's choir parts except at 5th measure of D, where an extra note is added.

The Soprano and Baritone parts are unchanged. The Alto part is derived from the original Alto and Tenor parts.

PEACE: IT IS I

(anthem setting)

LYRICS: Tr. by Dr. J. m Neale
(1818-1866)
TUNE: W. H. Hewlett
RESCORED: C. E. Clayton 2013
as SAB anthem setting
#40 Canadian Methodist
Hymnal of 1917

(A) mf

1) Fierce was the wild bill - low, Dark was the night. Oars la - bored
2) Ridge of the moun-tain wave, Low - er 'your crest; Wail of the

(B) p

heav - i - ly, Foam glim - mered white. Trem - bled the mar - i - ners; Per il was
tem - pest wind, Now be at rest. Sor - row can nev - er be, Dark - ness must

Keyboard
Interlude

nigh, Fly. Then said the Lord our God, "Peace ——— it is I"
Where says the Light of Light,

3) Je - su, de - liv - er - er,

mp mf

3 Please come to me, 4 Com - fort my voy - ag - ing O - ver life's sea;

mp

organ joins voices

Then when the storm of death Roars sweep - ing by, Whis - per, O Truth of truth,

F P

«Peace → it is I.»

P PP

A dotted line in the bass cleff indicates a suggested Baritone vocal line. Otherwise Baritone should sing lowest notes in Bass cleff.

36

LYRICS VERSE 3)

Miss Jane Bathwick (1813-1891)
from #522-Canadian Methodist
Hymnal-1917

O BROTHER MAN

ANTHEM SETTING

LYRICS: John Greenleaf Whittier

TUNE: Enos J. Watkins

RECORDED: C. Clayton for S.A.B. & Organ

#393-Methodist Church of Canada
HYMNAL-1917

The first system of musical notation for 'O Brother Man' is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a piano (p) dynamic marking. The melody is written in the upper staff, and the accompaniment is in the lower staff. The music is marked 'all unison'.

all unison

The second system of musical notation for 'O Brother Man' is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a mezzo-piano (mp) dynamic marking. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics 'mp-1) O bro-ther man! fold to your heart your bro-ther, where pi-ty dwells, the' are written below the upper staff.

mp-1) O bro-ther man! fold to your heart your bro-ther, where pi-ty dwells, the

The third system of musical notation for 'O Brother Man' is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a mezzo-piano (mp) dynamic marking. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics 'peace of God is there; To wor-ship right-ly is to love each o-ther, Each' are written below the upper staff. The system is marked 'S+A' and 'women unison'.

peace of God is there; To wor-ship right-ly is to love each o-ther, Each

1- thy
2- holier worship
3- Thou, Thee
4- sins

men join,
women - unison

men
unison

smile a hymn, each kind-ly deed a prayer.

For

he whom Je - sus loved hath tru-ly spo - ken: The ²tru - er wor - ship which He

women - in parts

women
unison

deigns to bless → Re - stores the lost, and binds the spi - rit bro - ken, and feeds the

wid-ow and the fa-ther-less.

a capella preferred

VOICES

3) You know-est, Lord → the wear-i-ness and

opt. organ Dm Gm6 A A7

sor-row, OF the sad heart → that comes to³ you for rest; Cares of to-day, and

Em No5 Dm Dm C F Dm No5 Am/E E Am Am Bb No5 Am E/A

bur-dens of tom-mor-row, Bless-ings im-plor'd and⁴ wrongs to be con-fessal; we

mf

Am Em No5 Dm6 Dm Dm Dm6 E7 Am E7 Am

Handwritten musical score for the first system. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and appears to be a continuation of the middle staff. The lyrics are: "come be - Fore You at Your gra - cious word and lay them at your Feet; You know - est, Lord". The first measure of the top staff has a piano (p) dynamic marking. The second measure of the top staff has a pianissimo (pp) dynamic marking. The system ends with a double bar line and a sharp sign (#).

Handwritten musical score for the second system. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and appears to be a continuation of the middle staff. The lyrics are: "O - bey in rev - 'rent steps the great ex - am - ple -> OF Him whose ho - ly". The first measure of the top staff has a piano (p) dynamic marking. The system ends with a double bar line and a sharp sign (#).

work was "do - ing good"; So shall the wide Earth seem our Fa - ther's tem - ple, Each

This system contains the first two staves of handwritten musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lyrics "work was 'do - ing good';" are written below the first four notes. The melody continues with a half note D5, a quarter note E5, and a quarter note F5. The lyrics "So shall the wide Earth seem our Fa - ther's tem - ple, Each" are written below the remaining notes. The bottom staff provides a simple harmonic accompaniment with half notes and whole notes.

This system contains the next two staves of handwritten musical notation. The top staff continues the melody from the first system, with notes G4, A4, Bb4, C5, D5, E5, and F5. The bottom staff continues the accompaniment. The key signature remains one flat.

lov - ing life a psalm of grat - i - tude

This system contains the third and fourth staves of handwritten musical notation. The top staff continues the melody with notes G4, A4, Bb4, C5, D5, E5, and F5. The lyrics "lov - ing life a psalm of grat - i - tude" are written below the notes. The bottom staff continues the accompaniment. The key signature remains one flat.

This system contains the fifth and sixth staves of handwritten musical notation. The top staff continues the melody with notes G4, A4, Bb4, C5, D5, E5, and F5. The bottom staff continues the accompaniment. The key signature remains one flat. The system ends with a double bar line.

COME, SOUND HIS PRAISE
ABROAD

LYRICS: Isaac Watts 1674-1748
TUNE: Lowell Mason 1792-1872
RESCORED: C. Clayton 2013
for SAB a capella

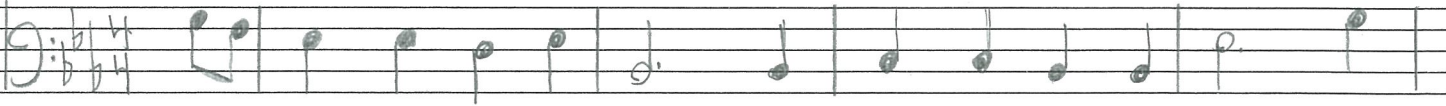
(41)

- CALL TO WORSHIP -

BRISKLY



mf-1) COME SOUND HIS PRAISE A - BROAD, AND HYMNS OF GLO - RY SING. JE -
p-2) HE FORMED THE DEEPS UN - KNOWN; HE GAVE THE SEAS THEIR BOUND; THE
mf-3) COME, WOR - SHIP AT HIS THRONE; COME, BOW BE - FORE THE LORD; WE



HO - VAH IS THE SOV - EREIGN GOD, THE U - NI - VER - SAL KING.
WAT - ERY WORLDS ARE ALL HIS OWN, AND ALL THE SOL - ID GROUND.
ARE HIS WORKS AND NOT OUR OWN, HE FORMED US BY HIS WORD.

(Loud on 3rd verse)



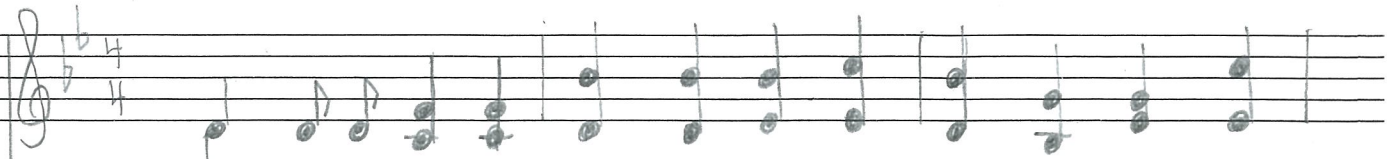
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Pub. 12-2013

OUR CHEERFUL SONGS

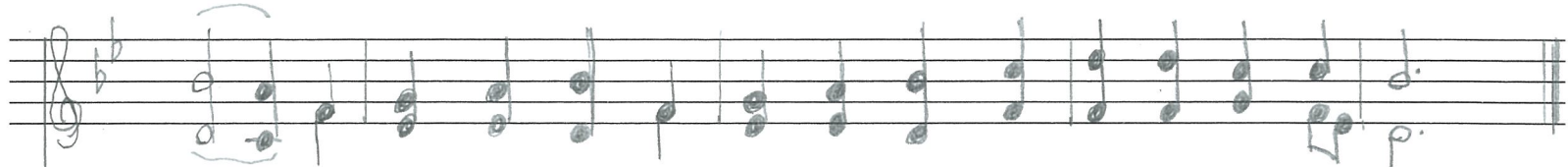
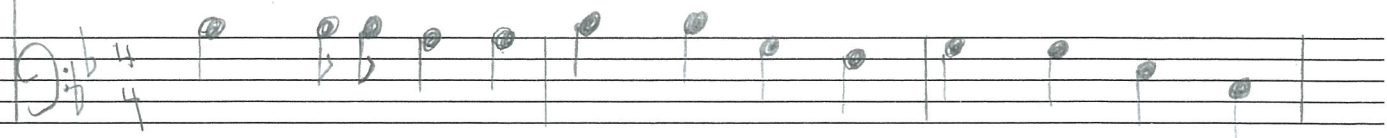
- CALL TO WORSHIP -

LYRICS: Isaac Watts 1674-1748
TUNE: H. Lahee 1826-1919
RESCORED: C Clayton 2013
For SAB a capella
#3- Canadian Methodist Hymnal
of 1917

BRISKLY

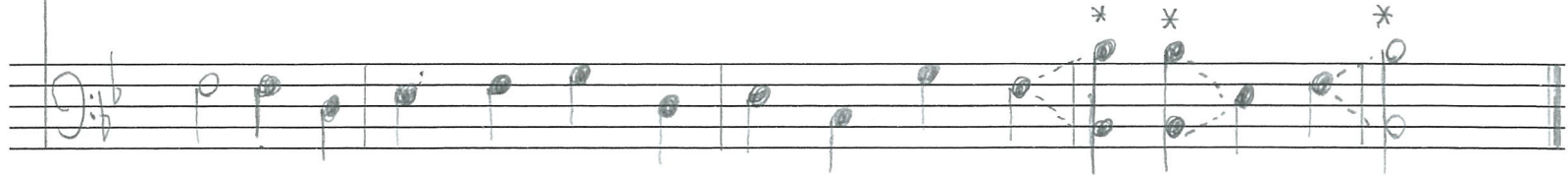


mf- 1) COME LET US JOIN OUR CHEER-FUL SONGS WITH AN - GELS ROUND THE
p- 2) WOR - THY THE LAMB THAT DIED, THEY CRY TO BE EX - ALT - ED
mf- 3) JES - SUS IS WOR - THY TO RE - CEIVE ALL HONOR AND POW'R DI -



THRONE; TEN THOU - SAND THOU - SAND ARE THEIR TONGUES, BUT ALL THEIR JOYS ARE ONE —
THUS! "WOR - THY THE LAMB! OUR HEARTS RE - PLY "FOR HE WAS SLAIN FOR US —
VINE, AND BLESS - INGS, MORE THAN WE CAN GIVE BE, LORD, FOR - EV - ER THINE!

(loud on 3rd verse)



* - sing either the high note
or the low note.

SOLDIERS OF CHRIST ARISE

(CALL TO WORSHIP)

LYRICS: #270 - Anglican
Hymnal 1892
TUNE: #345 Episcopal
Hymnal of 1892
RESCORED: C. Clayton 2013

1) Sol - diers of Christ a - rise, and put your ar - mor on; Strong in the
2) Stand then in His great might, with all His strength en - dued; And take to
3) From strength to strength go on, Wres - tle and Fight and pray; Tread all the
4) That hav - ing all things done And all your con - flicts past You may ob -

strength which God sup - plies, Through His E - ter - nal Son.
arm you for the fight the wea - pons giv'n by God.
powers of dark - ness down and win the well - fought day.
tain through Christ a - lone a crown of joy at - last.

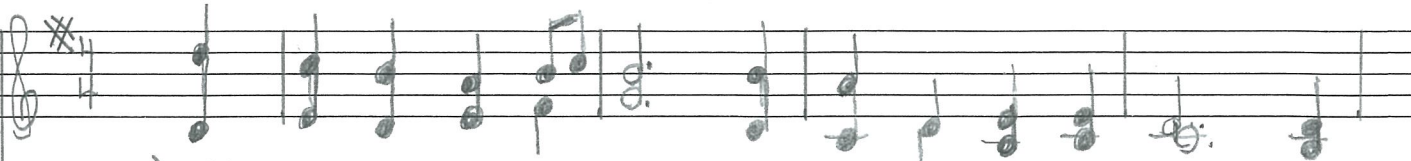
SWEET IS YOUR MERCY, LORD

LYRICS: Dr. John Mansett 1811-1875
TUNE: W. H. Monk 1823-1889
from Canadian Methodist Hymnal
of 1917

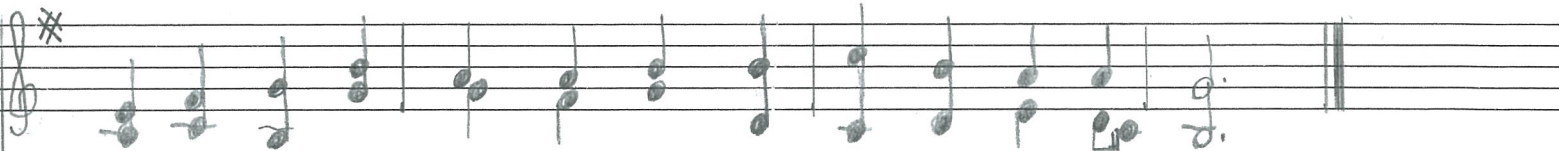
RESCORED: C. Clayton - 2013
for SAB a-cappella

TUNE: St. Ethelwald
- CALL TO WORSHIP -

BRISKLY



1) SWEET IS THY MER - CY LORD BE - FORE YOUR MER - CY SEAT → MY
2) MY NEED AND YOUR DE - SIRES, ARE ALL IN CHRIST COM - PLETE; YOU
3) O 'LIGHT MY WEAR - Y WAY, AND GUIDE MY WEAR - Y FEET, THAT



SOUL A - DOR - ING, PLEADS YOUR WORD AND OWNS THE MER - CY SEAT.
HAVE THE JUS - TICE TRUTH RE - QUIRES, AND I YOUR MER - CY SWEET.
WHILE I STRAY ON EARTH I MAY STILL FIND YOUR MER - CY SWEET.



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CHRIST THE LORD IS RISEN AGAIN

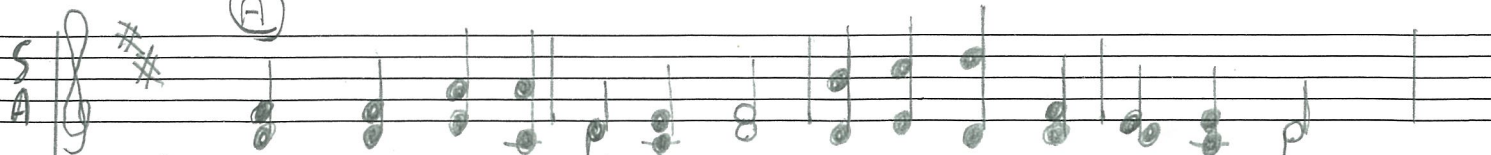
- CALL TO WORSHIP -
(EASTER)

LYRICS: M Welsse 1480-1534
TUNE: Johann Rosenmüller 1650-1686
RESTORED: C Clayton 2013
for SAB A Capella

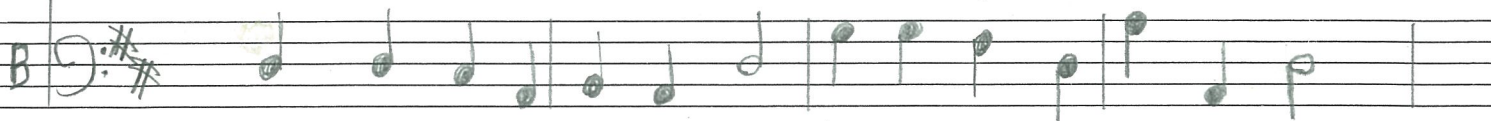
*133 Canadian Methodist Hymnal
of 1917

BRISKLY

(A)

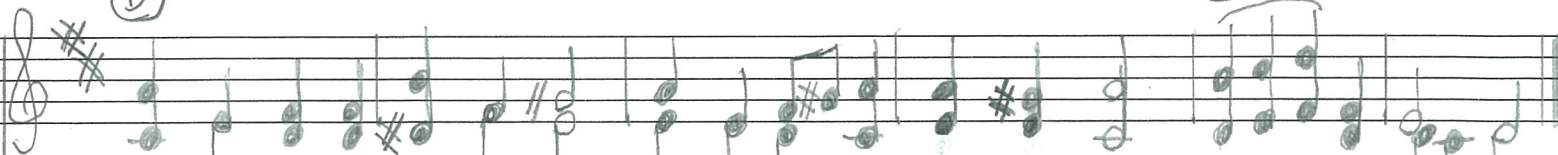


mf - 1) CHRIST THE LORD IS RISEN A - GAIN, HE HAS BRO - KEN EV - ERY CHAIN;
mp - 2) HE WHO GAVE FOR US HIS LIFE, WHO FOR US EN - DURED THE STRIFE,
mf - 3) Now HE BIDS US TELL A - BROAD HOW THE LOST MAY BE RE - STORED,



(B)

(C)



HARK AN - GEL - IC VOI - CES CRY -> SING - ING EV - ER - MORE ON HIGH, *
IS OUR SAC - RI - FICE TO - DAY; ONE AND ALL WE SING AND SAY, - HAL - LE - LV - JAH!
HOW THE PEN - I - TENT FOR - GIV'N HOW WE TOO MAY EN - TER HEAV'N.



1) Paschal Lamb

* V.1 f
V.2 mf
V.3 ff